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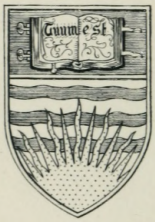

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ARMS AND BLAZONS *of the* COLLEGES *of* OXFORD

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Azure, upon a book open proper, leathered gules, garnished or, having on the dexter side seven seals of the last, the words *Dominus illuminatio mea*, all between three open crowns, two and one, gold.

ARMS & BLAZONS
of the COLLEGES *of* OXFORD

By

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and

MAJOR T. SHEPARD, F.S.A.
formerly Herald-Painter to H.M. Office of Arms, Dublin

OXFORD UNIVERSITY PRESS
LONDON : HUMPHREY MILFORD
1929

OXFORD UNIVERSITY PRESS
AMEN HOUSE, E.C. 4
LONDON EDINBURGH GLASGOW
LEIPZIG NEW YORK TORONTO
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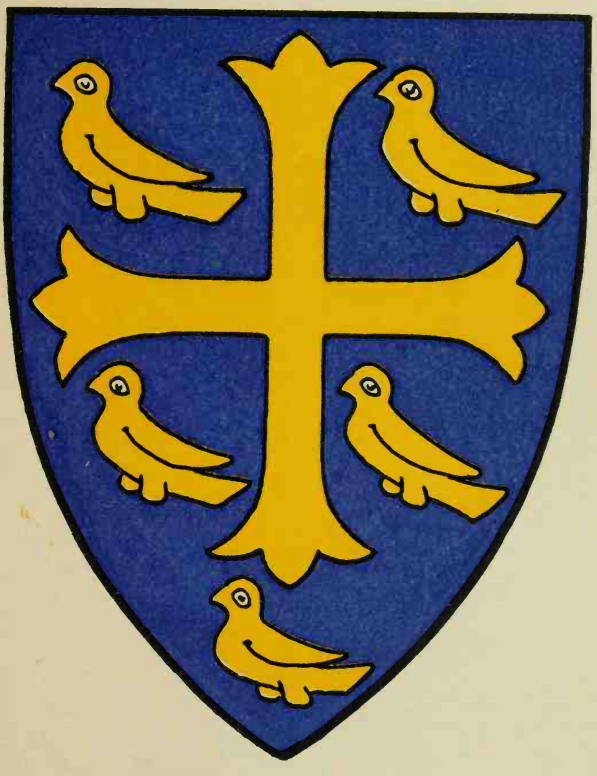
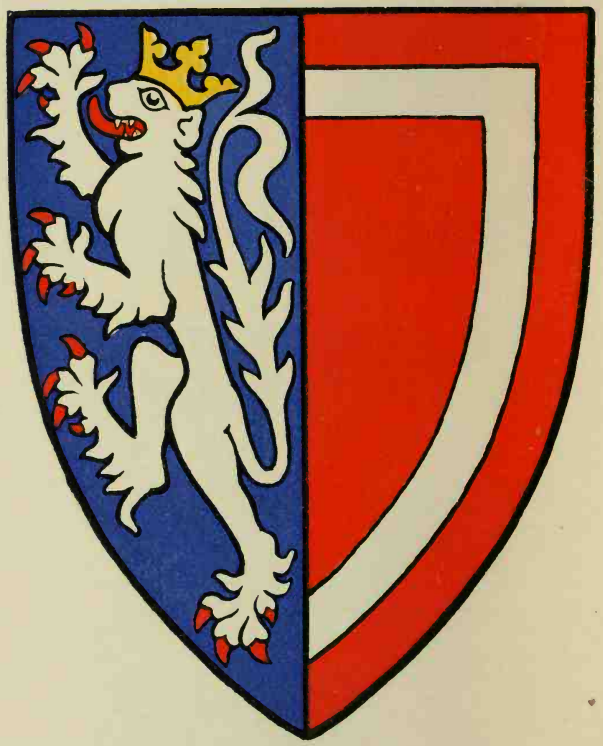
I. UNIVERSITY COLLEGE



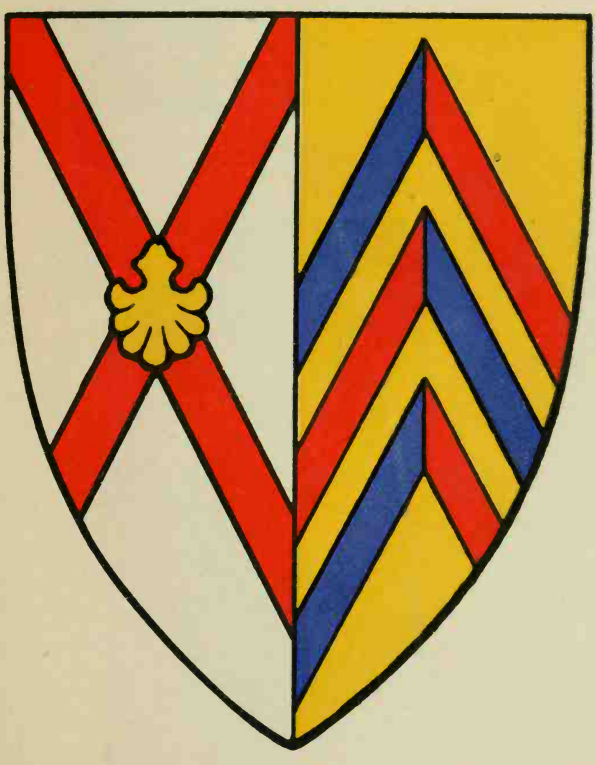
Azure, a cross patonce between five martlets or.

II. BALLIOL COLLEGE



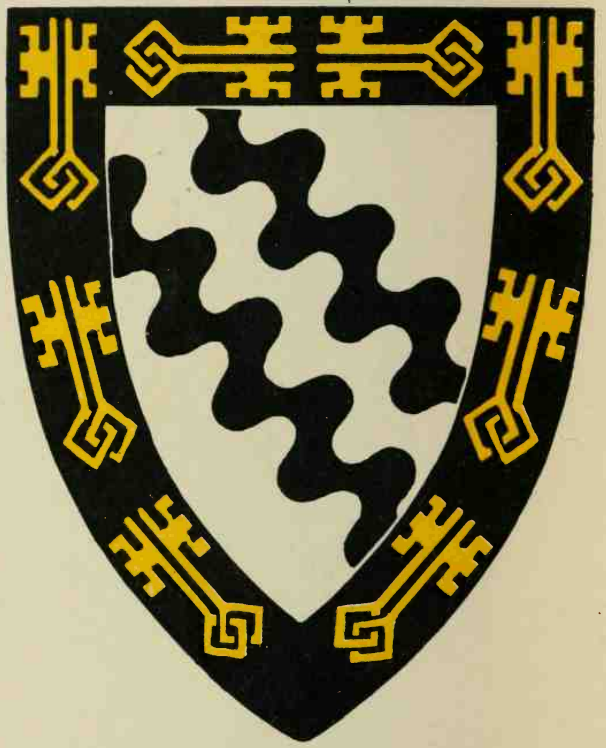
Azure, a lion rampant argent, crowned or, impaling Gules, an orle argent.

III. MERTON COLLEGE



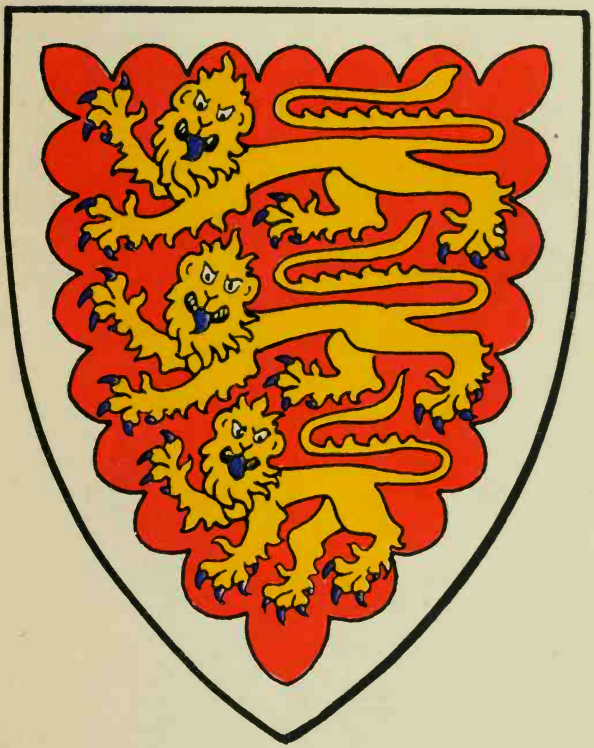
Argent, on a saltire gules an escallop or, impaling Or, three chevrons per pale, the first and third azure and gules, the second gules and azure.

IV. EXETER COLLEGE



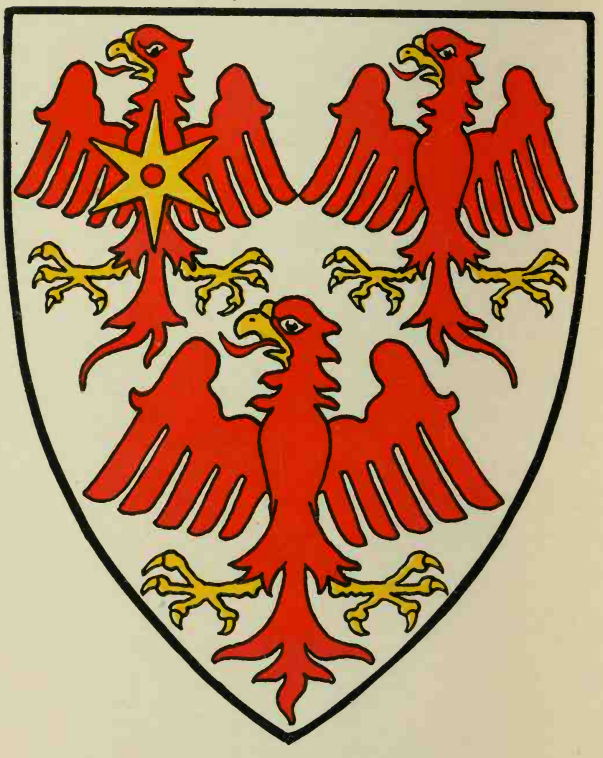
Argent, two bends nebuly within a bordure sable charged with eight pairs of keys, addorsed and interlaced in the bows, the wards upwards, or.

V. ORIEL COLLEGE



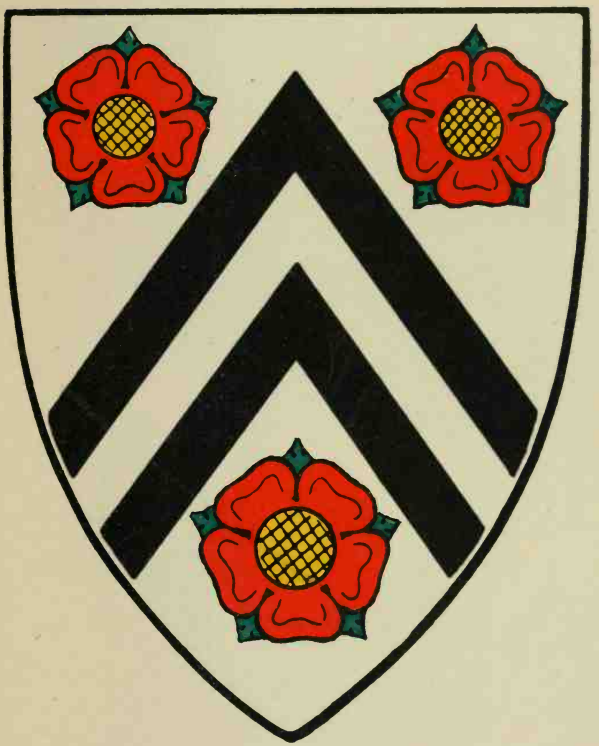
Gules, three lions passant guardant in pale or within a bordure engrailed argent.

VI. THE QUEEN'S COLLEGE



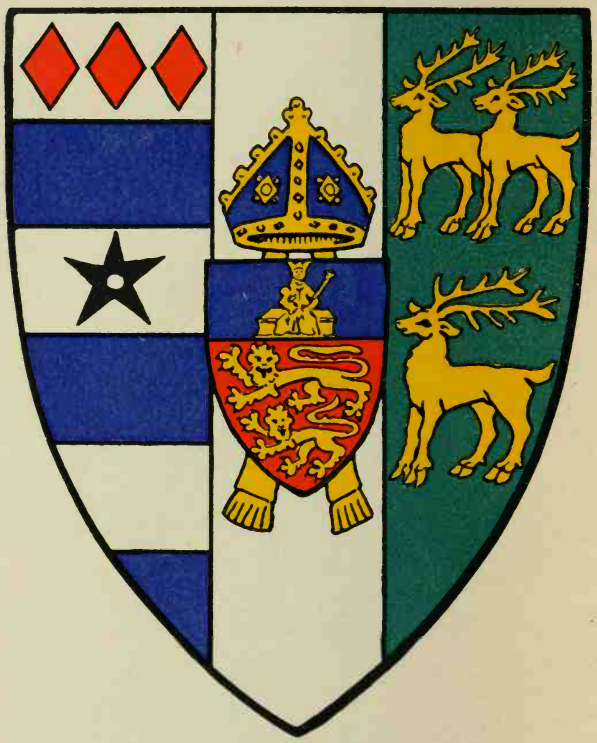
Argent, three eagles displayed two and one gules, legged and beaked or, on the breast of the first a pierced mullet of six points gold.

VII. NEW COLLEGE



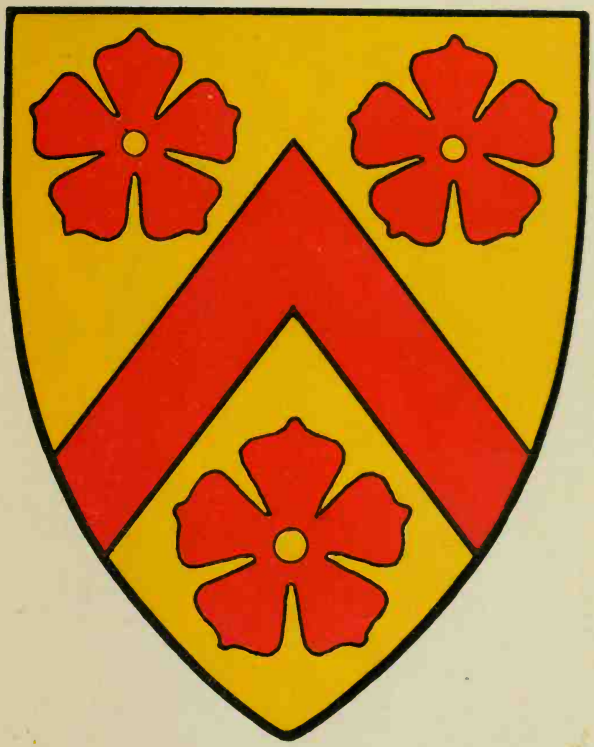
Argent, two chevrons sable between three roses gules seeded and barbed proper.

VIII. LINCOLN COLLEGE



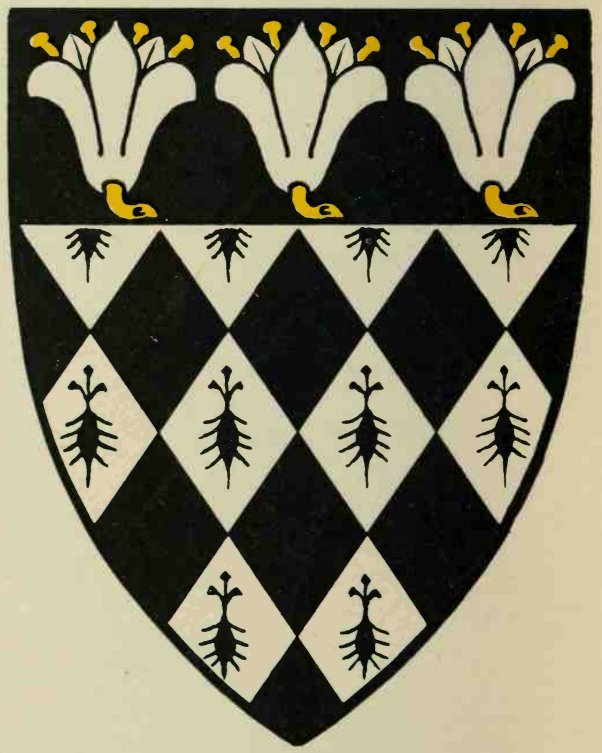
Tierced per pale: (1) Barry of six argent and azure, in chief three lozenges gules, on the second bar of argent a pierced mullet sable; (2) Argent, thereon an escutcheon of the arms of the See of Lincoln [i. e. Gules, two lions passant guardant in pale or, on a chief azure the Virgin crowned seated on a throne issuant from the chief, on her dexter arm the infant Jesus and holding in her sinister hand a sceptre, all gold.], ensigned with a mitre azure garnished and stringed or; (3) Vert, three stags statant two and one or. [12

IX. ALL SOULS COLLEGE



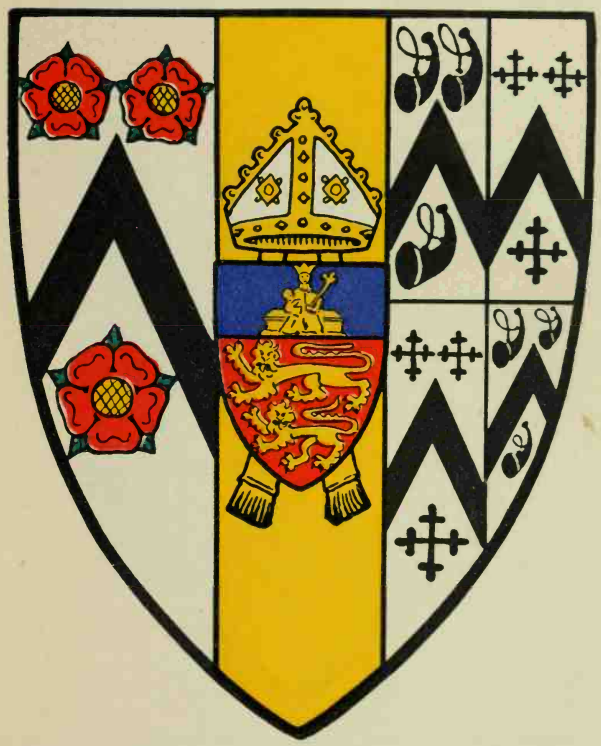
Or, a chevron between three cinquefoils gules.

X. MAGDALEN COLLEGE



Lozengy ermine and sable, on a chief of the second three lilies argent slipped and seeded or.

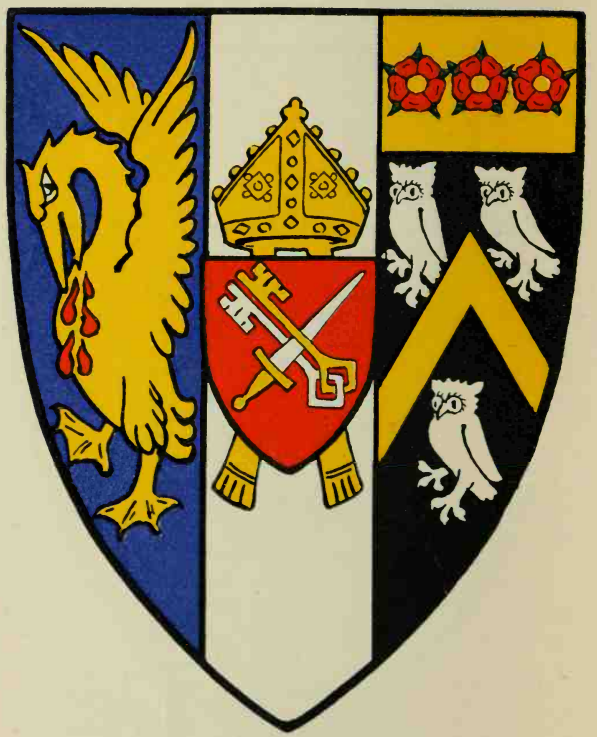
XI. THE KING'S HALL AND COLLEGE OF BRASENOSE



Tierced per pale: (1) Argent, a chevron sable between three roses gules seeded and barbed proper; (2) Or, thereon an escutcheon of the See of Lincoln [i.e. Gules, two lions passant guardant in pale or, on a chief azure the Virgin crowned seated on a throne issuant from the chief, on her dexter arm the infant Jesus and holding in her sinister hand a sceptre, all gold.], ensigned with a mitre proper; (3) Quarterly, first and fourth Argent, a chevron between three bugle-horns stringed sable; second and third Argent, a chevron between three crosses-crosslet sable.

[15

XII. CORPUS CHRISTI COLLEGE

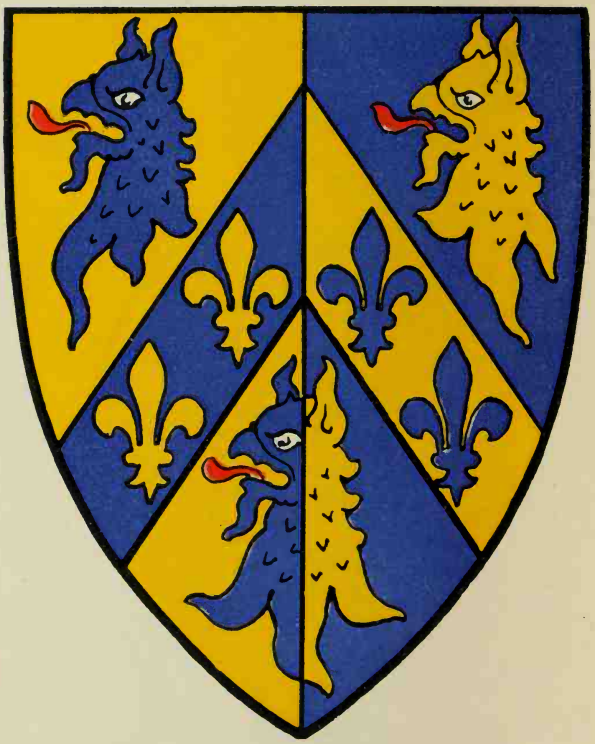


Tierced per pale: (1) Azure, a pelican with wings endorsed or vulning herself proper; (2) Argent, thereon an escutcheon of the See of Winchester [i.e. Gules, two keys, the wards in chief, addorsed in bend, the uppermost or, the other argent, a sword, the point in chief, interposed between them in bend sinister of the third, pommel and hilt gold.], ensigned with a mitre proper; (3) Sable, a chevron or between three owls argent, on a chief of the second as many roses gules seeded and barbed proper. [16

XIII. CHRIST CHURCH

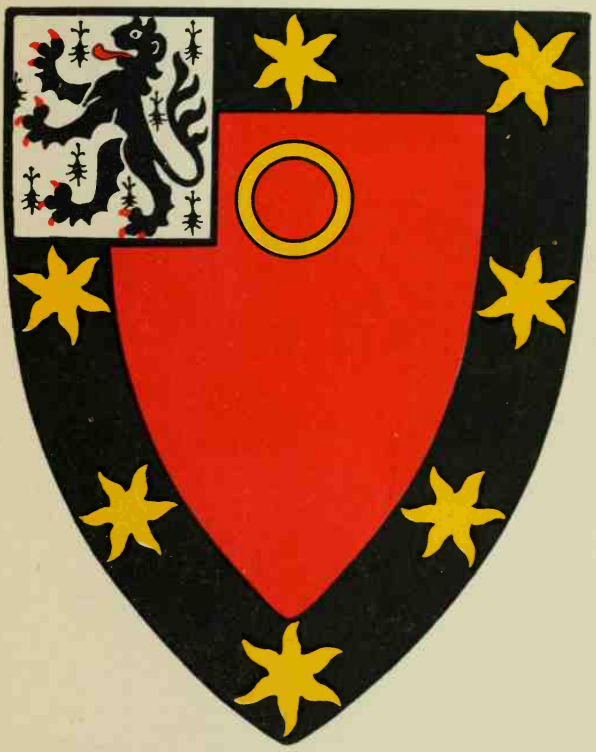
Sable, on a cross engrailed argent a lion passant gules between four leopards' faces azure; on a chief or a rose of the third seeded and barbed proper between two Cornish choughs.

XIV. TRINITY COLLEGE



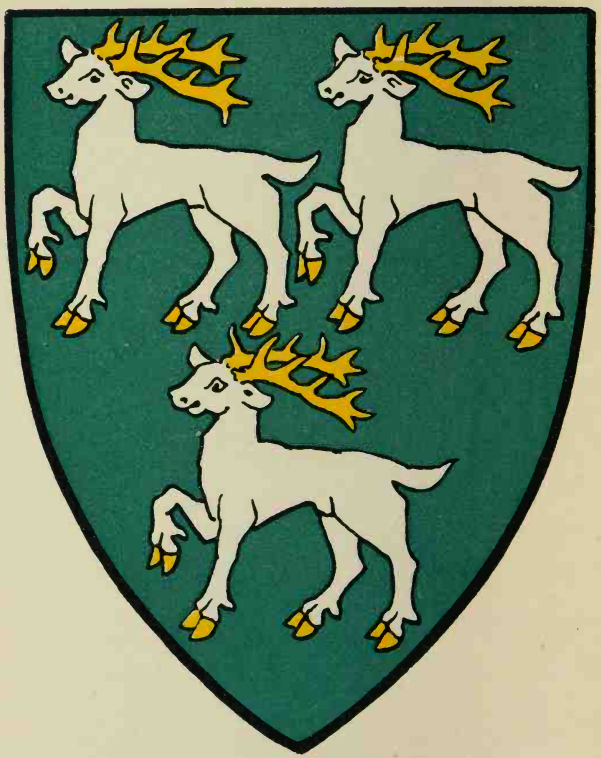
Per pale or and azure, on a chevron between three griffins' heads erased four fleurs-de-lys, all counter-changed.

XV. ST. JOHN'S COLLEGE



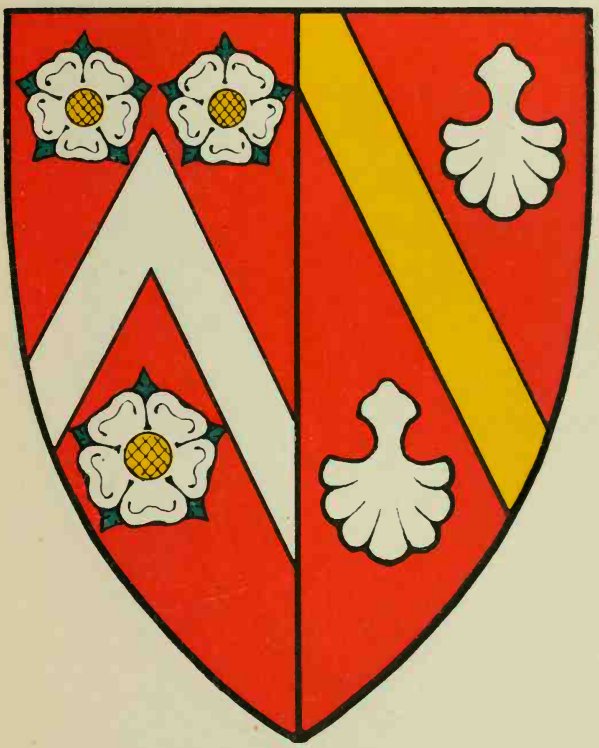
Gules, on a bordure sable eight estoiles or; on a canton ermine a lion rampant of the second; in chief an annulet of the third.

XVI. JESUS COLLEGE



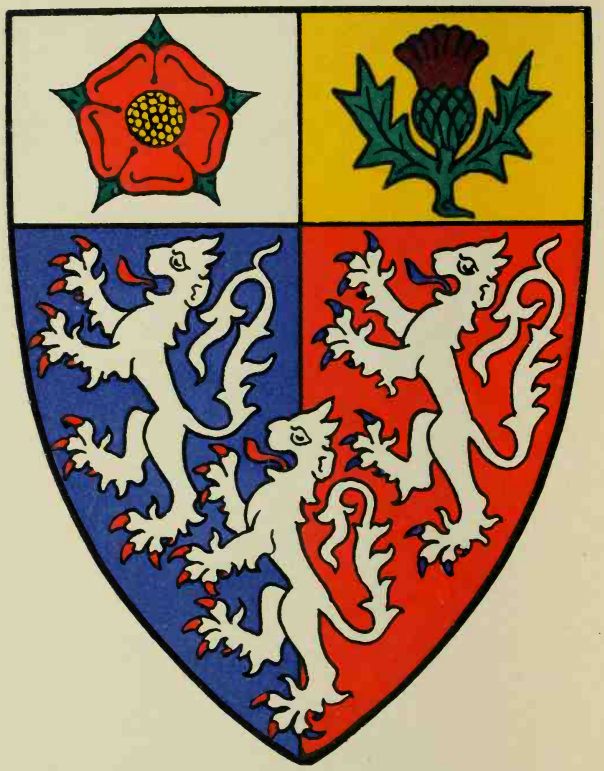
Vert, three stags trippant argent attired or.

XVII. WADHAM COLLEGE



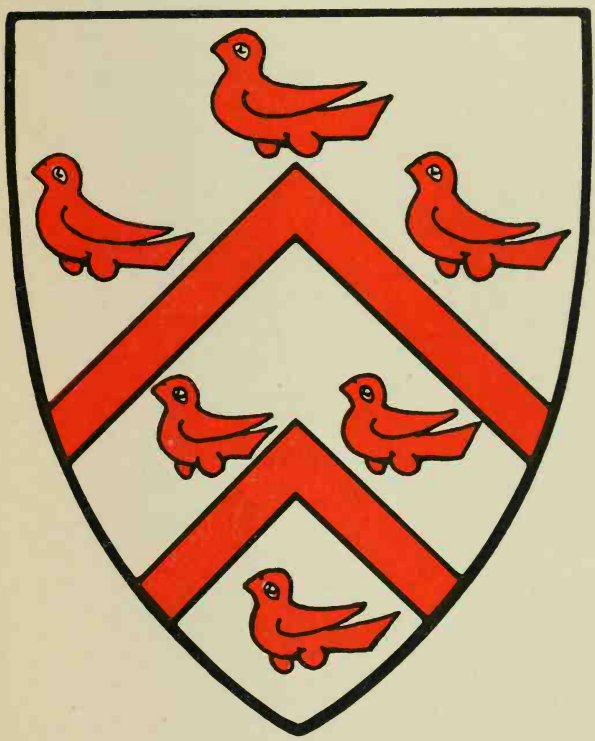
Gules, a chevron between three roses argent seeded and barbed proper, impaling Gules, a bend or between two escallops argent.

XVIII. PEMBROKE COLLEGE



Per pale azure and gules, three lions rampant two and one argent; on a chief per pale argent and or, in the first a rose gules seeded and barbed proper, in the second a thistle of Scotland.

XIX. WORCESTER COLLEGE

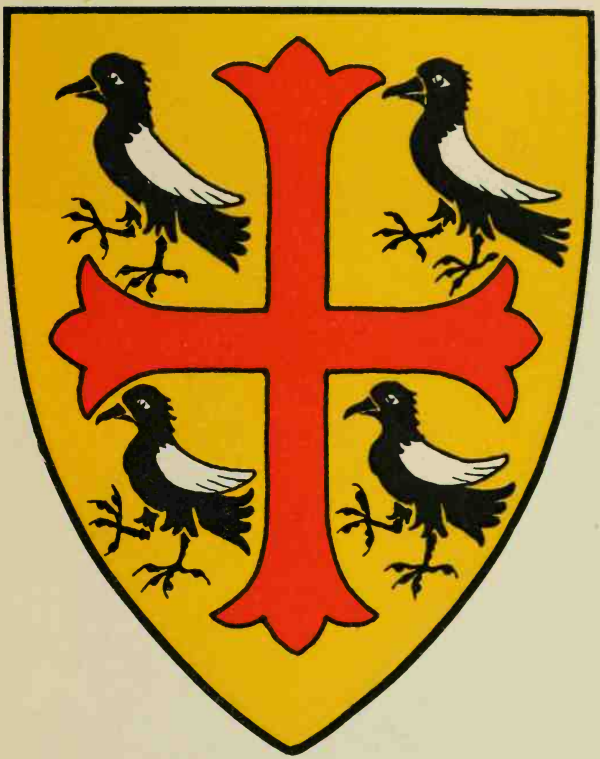


Argent, two chevrons between six martlets, three, two, and one, gules.

XX. HERTFORD COLLEGE

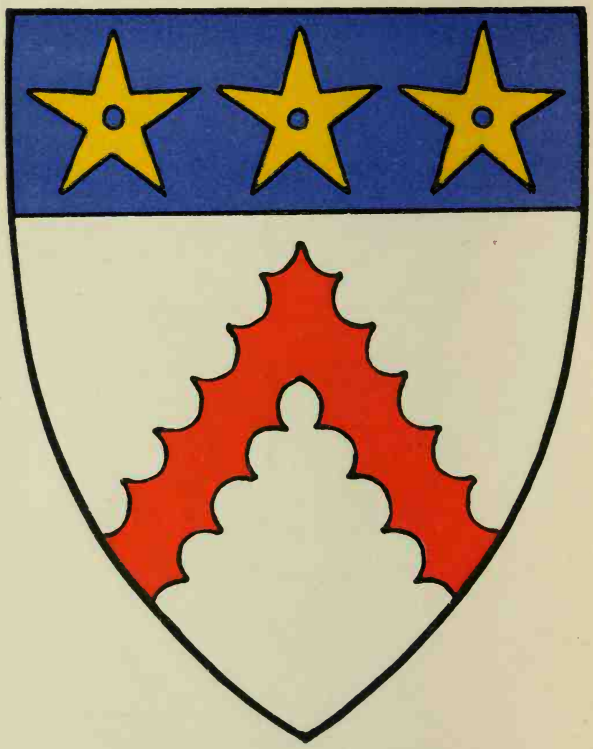
Gules, a stag's head caboshed argent, attired, and between the attires a cross patty fitched at the foot, or.

XXI. ST. EDMUND HALL



Or, a cross patonce gules cantoned by four sea-pies (according to some authorities Cornish choughs) proper.

XXII. KEBLE COLLEGE



Argent, a chevron engrailed gules, on a chief azure three mullets pierced or.

ACCOUNTS OF THE ARMS

THESE arms, which appear to have been based upon the fictitious coat invented, after the rise of heraldry, for the Anglo-Saxon King and Martyr, St. Edmund, *Azure, three open crowns, two and one, or*, as illustrated, e.g. on the tomb of Edmund, Duke of York (d. 1402), at King's Langley, have, with the addition of the book, been in use since the middle of the fifteenth century. The earliest extant representation of them is in one of the windows of the old library at Balliol College, and dates *c.* 1412–17. They occur four times among the armorial decorations in the Canterbury Cloisters, later in the same century, may be seen also in the roof of the contemporaneous Divinity School at Oxford, and elsewhere. By a similar effort of imagination the same bearings have been ascribed to King Arthur, and, like the equally fabulous shield of Edward the Confessor, were even introduced into the Great Seal of Henry V.

The motto on the book has varied from time to time. None is established by statute, all are merely a matter of custom and tradition. Four varieties are on record. (1) Of these probably the oldest is 'In principio erat verbum, et verbum erat apud Deum', from *Vulgate*, Joan. 1. i. This was to be seen in a window of St. Mary's Church, Oxford, in 1574, in conjunction with the arms described above: the first four words on the heraldic dexter page of the book, the remaining five on the sinister page. Dingley, writing in the time of Charles II, gives us a drawing of the arms with

this motto, and, on a scroll outside the shield, th e words 'quis dignus aperire librum et solvere septem signacula eius?' from *Vulgate*, Apoc. v. ii. This, however, is not one of the four mottoes. He describes the achievement as being painted 'upon the steeple which is boarded towards the inside of the Church' of St. Mary's. (2) The date of the introduction of the present motto, 'Dominus illuminatio mea', from *Vulgate*, Ps. xxvi. i, is apparently about 1540–50. (3) 'Bonitas regnabit, Veritas liberabit', partly from *Vulgate*, Joan. viii. xxxii, is found from 1517 to 1756. All the above three are referred to by Vice-chancellor Laurence Humphrey, President of Magdalen, in his speech to Queen Elizabeth in 1575. (4) 'Sapientia et Felicitate' is also found. It occurs in print first in Joseph Barnes's engraved University Arms: he was the earliest printer to the University, and died in 1617. This motto may be a condensed compound from more than one source, such as 'Perfectam sapientiae felicitatem', from Augustine, *De Civitate Dei*, xiii. 17; and 'Deus non vincit sapientem felicitate', from Seneca, *Epist.* 73 (=lib. ix. 2), 13. For the last suggestion I am indebted to Mr. Falconer Madan of Brasenose College and to Professor Bensly.

UNIVERSITY COLLEGE

TRADITION has assigned the foundation of this, the senior College in the University, to King Alfred, but the earliest record of that belief appears to date only from the middle of the fourteenth century.

It is illustrated by the arms borne by the College. In Alfred's time armory, of course, did not exist, but the heralds of the thirteenth century invented a coat for him, which, oddly enough, was made to serve also, not only for Edward the Confessor, but even more absurdly for King Arthur as well. That is the coat drawn and blazed above. Sometimes, less the birds, it was assigned to other pre-conquestal, and therefore pre-armorial, kings. Richard Lee, in his Visitation of Oxfordshire in 1574, gives a slightly variant form of this cross and bird shield as being at that time in the Hall of the College, associated with an inscription stating that Alfred was the Founder. It has been thought that these imaginary arms were based on the familiar reverse type of certain of the Confessor's pennies, which is a cross with a bird in each angle. If that be so, they must originally have been devised for him. This coat of arms appears twice in the Canterbury Cloisters. It is doubtful whether the birds should not be doves, and whether the number in either case should not be four. How uncertain these two points are may be seen from the following references. Five doves (*Harl. MS.* 5852; see Jessopp, *Heraldry of Saints*, p. 17). Five martlets (Husenbeth, *Emblems of Saints*, p. 316). Five doves (Westminster Abbey: see Hope's *Heraldry for Craftsmen*, p. 37). Five martlets (King's Langley, 1402: see Hope, *ibid.*, p. 94). Four martlets (Edmondson, *Complete Body of Heraldry*, i. unpaged). Four martlets (*Visit. Oxon.*, 1574, pp. 98–9). The actual Founder (1249), however, was William, Archdeacon of Durham,

whose arms the College originally bore: *Or, a fleur-de-lys azure, each leaf charged with a mullet of the field.* These were still, at the time of Lee's Visitation in 1574, in the windows of the Chapel, and on the College plate a century later. His effigy appeared on the College seal in the first year of Henry IV. In 1374 the description of this foundation reads 'Aula quondam Durham nunc Universitehall'.

BALLIOL COLLEGE

THE 'Lion of Galloway' was for Devorguilla, daughter of Alan, Lord of Galloway, and co-founder of the College with her husband John, 5th Baron Balliol (by tenure) of Barnard Castle, who predeceased her. He was also Regent of Scotland, and their third son was the John Balliol who became King of Scotland. The date of foundation is placed at some time between 1263 and 1268. Devorguilla's arms are placed in the senior position as was sometimes done if the wife were of higher rank or of greater estate than the husband; and this arrangement is found, too, on her counter-seal illustrated in Laing's *Ancient Scottish Seals*, ii. p. 14, and pl. 5, no. 2. (Compare the shield of Clare College, Cambridge.) The orle, or voided escutcheon, when used with an impaled coat, is usually, like the bordure, not itself impaled in full, but, as here, dimidiated in order to gain space. These arms are recorded in Lee's *Visitation*. Balliol has been placed second in this list of the Colleges

in order to tally with the order in the University Calendar, but the late Professor H. W. C. Davis, in his History of the College, ruled that 'it is idle to claim priority for Balliol over Merton'.

MERTON COLLEGE

THE arms of this, the second College of the University in point of seniority, are those of the Bishopric of Rochester, impaling those of Walter de Merton the Founder (1264) as they were after he became Bishop of that See. The coat of the Bishopric of Rochester was the same as that of the Abbey with the addition of the escallop-shell, which is supposed to refer to the oyster fisheries in the diocese. Both the Cathedral and the Abbey were dedicated to St. Andrew, hence the form of the cross. Two of the de Clares, Earls of Gloucester, assisted the Founder in his undertaking. The well-known Clare coat was *Or, three chevrons gules*: that of Merton therefore furnishes an example of a dependant using a differenced form of the arms of an overlord or a patron. A bishop is considered to be wedded to his See; he is *maritus ecclesiae*, and his personal coat may be impaled with that of his diocese, but to the sinister. Although this arrangement appears in the '3d Parliament Roll' of 1515, and is found indeed as early as 1396, it was a fashion uncommon before the Reformation. When a bishop dies, *eius ecclesia dicitur viduata*. In his will, dated 1464, Archbishop Boothe leaves 'my mitre and pastoral staff to the Cathedral Church

of York, *sponsae meae*'. A peculiarity of the personal arms of bishops in the days of celibacy before the Reformation was that they need not be differenced with marks of cadency, because ecclesiastics could not have legal issue. This coat was recorded in the Visitation of 1574 as being then displayed in the Hall of the College. The sinister bearings might be blazed as *Or, a chevron per pale gules and azure between two others of the same counter-changed.*

EXETER COLLEGE

In the Visitation of 1574 *Argent, two bends nebuly sable,* is described as being the coat of 'Richard Hauckford (a misprint?), Knight, of the blod and consanguinity of the founder'. As a matter of fact they were the arms of the Stapledons of Devonshire. The explanation apparently is that when, in the latter part of the fourteenth century, Sir William Hankeford, afterwards K.B. and Chief Justice of the King's Bench, married the heiress of the Stapledons, he adopted the arms of his wife's family, which is found as the Hankeford coat in the Dean's Chapel (*temp.* Hen. VII) at Canterbury, where the bends are plain. The College was originally known as Stapledon Hall after the name of its Founder (1314) Walter de Stapledon, Bishop of Exeter. The pairs of keys are taken from the arms of the See of Exeter, and are the emblems of St. Peter, to whom the Cathedral is dedicated.

ORIEL COLLEGE

LESS the bordure, these are the arms known as 'England' and stand for King Edward II the Founder (1326) of King's Hall, as the College was often called in its early days. The bordure argent was added as a difference, without which the Royal Arms could not be borne save by the Sovereign himself, and probably was taken from the canting coat of Adam de Brome, clerk in the Chancery, and vicar of St. Mary's, Oxford, by whom the foundation of the College was suggested to the King. This was *Sable, on a chevron argent three sprigs of broom vert, all within a bordure of the second.* His bordure was not engrailed, this minor feature evidently being added as a further necessary difference, because *England within a plain bordure argent* was borne by Holand, Earl of Kent, of the Royal House. In the Visitation of Oxford in 1574 the Oriel bordure is given as *Or.*

THE QUEEN'S COLLEGE

THIS is the canting coat of the Founder (1340) Robert de Eglesfield, chaplain to Philippa, Queen of Edward III, after whom the College takes its name. He was presumably of Eaglesfield, near Cockermouth, and of gentle family, for a John de Eglesfield appears in the Camden Roll of Arms (*temp.* Edward I) with the same arms less the mullet. If we are to take this cadency mark on the breast of the first eagle literally, Robert was a third son, or of the third house: such marks were in use much earlier

than is commonly supposed, and were not inventions of the Tudor heralds. They are found at any rate in fifteenth-century armorial manuscripts. *Or, three eagles displayed two and one gules* occurs in the Canterbury Cloisters as the shield of Eglesfield. The coat we give is recorded in the Visitation of 1574. The spelling, 'Eglefeld', upon his seal is probably a compression, as is not unusual on seals for lack of space.

NEW COLLEGE

THESE are the personal arms of William of Wykeham, Bishop of Winchester, the Founder (1379), whose birthplace was Wickham, near Fareham, Hampshire. One of the later 'vain imaginings' such as tended to discredit heraldry, was that an original single chevron was doubled in reference to the bishop's twin foundations of New College and Winchester. The two chevrons, however, are found on his seal when archdeacon of Lincoln, as was pointed out in *The Herald and Genealogist*, v. pp. 225–35. The coat of the College is recorded in the Visitation of 1574. The arguments that Wykeham was of an armigerous family are too long to print here, but will be found fully urged in *The Topographer and Genealogist*, vol. iii, pp. 49–74, and in the reference given above.

LINCOLN COLLEGE

IN the first compartment are the personal arms of Richard Fleming, Bishop of Lincoln, the Founder

(1427). As to the cadency mark of the mullet, see under Queen's College. In the second compartment are the arms of the see of Lincoln. In the third compartment are the canting arms of Thomas Rotherham, *alias* Scot (of Rotherham), reorganizer and re-endower of the College in 1478, when also Bishop of Lincoln. 'Rother' was a term applied to horned animals. The stags here are sometimes given as *argent*, but they are recorded as *or* by Lee in his Visitation of 1574, where, however, he describes them as *trippant*. Mr. R. R. Martin, of Lincoln College, has been good enough to tell me that the above official made two paintings of this coat, one of which is in the possession of the College, the other, a duplicate, is *MS. H.* 6 in the College of Arms. In them the stags are statant. (Consult, too, *English Historical Review*, 1895, p. 334.) For an alternative method of blazing this shield, as also the shields of Brasenose and Corpus, see under Brasenose. The field of the central compartment is sometimes given as *or* (*Archaeologia Oxoniensis*, 1892–5, p. 199).

ALL SOULS COLLEGE

THIS is the personal coat of Henry Chichele, Archbishop of Canterbury, the Founder (1437). It is to be seen, impaled in the usual way with the arms of his see, in the Cloisters, and elsewhere at Canterbury. His father does not appear to have been of an armigerous family, but his mother, Agnes Pyncheon, was the daughter of a gentleman

entitled to bear arms. A copy of the arms of this house drawn on vellum by Lee, Portcullis, in 1574, is in the possession of the College.

MAGDALEN COLLEGE

THE shield given above bears the personal arms of William (Patten) of (or *alias*) Waynflete, or Wainfleet, Lincolnshire, Bishop of Winchester, the Founder (1458). He was the eldest son of Richard Patten (Patyn, or Patton), *alias* Barbour, of Wainfleet, who apparently was of gentle birth. Indeed, according to Burke, the family was originally of Patine, near Chelmsford, where it has been traced to 1119, but by 1376 was at Wainfleet. This tradition must be taken for what it is worth. The arms of Patten were *Lozengy* (or *fusilly*, forms often confused) *ermine and sable*, to which Waynflete is said to have added, after he became Provost of Eton, *On a chief of the second three lilies slipped argent*, borrowed from the shield of Eton College. These became the arms of Magdalen, and are recorded as such in the Visitation of 1574. The field is sometimes shown as sable and ermine. Barbour was perhaps the name of his maternal grandmother: curiously enough the fleur-de-lys occurs prominently in the coat of that family. Here we have examples of how unfixed hereditary surnames still were in the fifteenth century even among gentlefolk. The bearings on our drawing are based upon the shield of Magdalen in the fifteenth-century vaulting of the Divinity School at Oxford, and a

good example of one form of the lilies remains in the glass of the same period at the Bishop's foundation of Magdalen College School at Wainfleet.

THE KING'S HALL AND COLLEGE OF BRASENOSE

In the first compartment are the arms of William Smyth, or Smith, of Farneworth, Lancashire, Bishop of Lincoln, co-Founder (1509), a younger son of Robert Smyth, of Peelhouse, Prescot, in the above county, Esquire. In the second compartment are the arms of the See of Lincoln (*vide* on Lincoln College). In the third compartment are the arms of Sir Richard Sutton, of Prestbury, Cheshire, entered in Glover's Ordinary, co-Founder (1509), quartering Southworth, of Sandbury, Lancashire. In a missal in the College library, at *fol. vii, verso*, i.e. at the end of the Calendar, is an illumination of the arms of Sir Richard Sutton. On a 'square' ogee-based shield is *Quarterly:* 1, *Or a lion rampant* (drawn salient) *vert.* for Dudley; 2 and 3, Sutton quartering Southworth of Sandbury; 4, *Argent, on a chief gules a mullet of five points of the first pierced of the field.* The first of these quarterings is found for Dudley in the *Charles Roll of Arms* (*c.* 1262–92), and for Sutton in the *Holland Roll* (*c.* 1299) and the *Mores Roll* (*c.* 1308–14). The last quartering looks like a variant of one of the St. John coats, which differs only in having two mullets. It is clear that Sir Richard Sutton was of the Sutton-Dudley family. The contemporary head of his house would

be Edward, 6th (Sutton) Baron Dudley, summoned to Parliament by writ from 1492 to 1529. Referring to our drawing, it may be noted that early crosslets had rounded, not the modern square, angles. 'Tierced' is a handy term for its brevity, but it is doubtful whether it was used in England so early as the sixteenth century (see Gibbon, *Introductio ad Latinam Blaſoniam*, 1682, errata, p. 3). Portcullis Pursuivant, in his Visitation of 1574, blazed these arms as 'A shield charged with a pale or, thereon an escutcheon of the arms of the See of Lincoln &c.; on the dexter side of the pale the arms of Smyth &c.; on the sinister side the arms of Sutton &c.' The same method might be applied to the shields of Lincoln and Corpus. That the central coat should be described first is well, since it is the senior one. The arms of a husband and his two wives were at times somewhat similarly treated: an instance of which may be seen on the brass at Okeover, Staffordshire, of William, Lord Zouch, where Zouch is in the centre, with Seymour and St. John of Bletso on the dexter and sinister sides respectively for his first and second wives. The presence of the mitre in the arms of Lincoln, Brasenose, and Corpus, may have been due to a desire to avoid an appearance of equality with the two other coats, which simple impalement might have suggested. As in the case of Pembroke College, there is here an unbroken descent from one of the ancient Halls on the same site.

In the first compartment are the arms of Richard Fox, or Foxe, Bishop of Winchester, the Founder (1515–16). In the second compartment are the arms of the See of Winchester. In the third compartment are the arms of Hugh Oldham, or Owldam, Bishop of Exeter (1505–19), benefactor. (With reference to the blazing of this shield see Brasenose College.) These arms are recorded in the Visitation of 1574. As to the coat of Fox, whether he was of an armigerous house is uncertain, but one is not without a suspicion that the popular Christian symbol which it displays, often adopted as an emblem by ecclesiastics, was simply such in this case, for it does not appear as a charge in early times in the arms of any gentle family of the name. In this emblem, which is sometimes misunderstood, the young, to revive whom the mother-bird is giving her blood, and the nest as well, are frequently added, when the words 'in her piety' are introduced. In armorial art, however, the symbolic is preferable to the detailed, hence both are better omitted. In Nicholas Upton's *De Militari Officio* (before 1400), iv. p. 199, the serpent is the enemy of the pelican, and, when the mother leaves the nest to seek food, the former kills the nestlings. The mother, on her return, after mourning for three days, wounds herself with her beak in the side or the breast, and by sprinkling her blood upon the young restores them to life. There are different versions of this belief, in one of which it is the male pelican who makes the sacrifice. However, the

pelican became a type of Christ, who revives mankind by shedding his blood for it. (See Skelton, *Armory of Birds*.) It may be noted incidentally that in the *Roll of Arms of* 1515 a gold bordure is added to this pelican 'coat' of Bishop Fox. With regard to the canting coat of Oldham, the question arises whether Oldham was really his surname, or whether, like so many ecclesiastics in early times, he called himself, or allowed himself to be called, after his birth-place. The doubt presents itself because the Prescott family of Lancashire bore this same owl-coat (see Papworth, p. 401). He may, therefore, have been of that house, and from Oldham rather than from Crumpsell, Manchester, as some say.

CHRIST CHURCH

A VERY unmedieval composition representing the arms of Cardinal Wolsey, by whom 'Cardinal College' was projected, to be finally established in 1546 by Henry VIII under its present name. It is supposed that this characteristically crowded Tudor shield was devised by Wolsey himself, and that he selected the sable field with its engrailed cross from the coat of the Uffords, Earls of Suffolk, and the leopards' faces from that of the de la Poles, who, on the extinction of the former house, succeeded it in that title, in order to indicate the county of his origin; adding the lion with reference to Pope Leo X, who in 1515 had created him a Cardinal, and whose Papal name alluded to the dream of Leo's mother that she gave birth to a lion, the

'gran leone' of Ariosto (*Orlando Furioso*, xvii, 79). As to the chief, the choughs are supposed to be two out of the three in the imaginary arms of St. Thomas of Canterbury, Wolsey's name-saint, while the rose of England presumably stood for the Cardinal's office under the Crown. This shield is recorded in the Visitation of 1574. In 1525 the Heralds' College granted to Wolsey a coat of arms of an overloaded complexity compared with which the above is simplicity itself. Happily it is not used, and therefore need not be described here. A drawing of it may be seen in the library of the College. (*Vide* also *Archaeologia Oxoniensis*, 1892–5, pp. 151, 326–7.)

TRINITY COLLEGE

THE arms shown are those of Sir Thomas Pope, the Founder (1554), granted to him on 26 June, 1535, by Sir Christopher Barker, afterwards Garter King of Arms. They may be seen on his tomb in the College Chapel. 'Counter-coloured' is sometimes used for 'counter-changed', but since Upton, our earliest authority for Latin blazon, uses *transmutatus*, the latter seems preferable. In the French of our early Rolls of Arms the phrase is 'de l'un en l'autre'.

ST. JOHN'S COLLEGE

THE arms are those of Sir Thomas White, Lord Mayor and Alderman of London, the Founder

(1555). He was of the Merchant Taylors' Company, whose patron was John the Baptist, facts which account for the name of the College and its connexion with the Company's School in London. The College has preserved a silk banner of the arms of Sir John White, contemporary, or nearly so, with its foundation, also a sixteenth century panel-portrait of him. Both these show the annulet as in our drawing: it is evidently not a main charge, but a mark of cadency, as to which see under The Queen's College. Strictly it would indicate a fifth son or a member of the fifth house. This coat was not recorded in the Visitation of 1574.

JESUS COLLEGE

It has been stated that these arms, which are used by the College, are those of Hugh Price, Doctor of Canon Law in the University, but there is no evidence that Price was armigerous, nor does the College shield resemble any known armorials of Price or Rice, in any of the latter's various forms. Price was practically the Founder, for it was on his petition that Elizabeth, in 1571, by letters patent, established the College, while doubtless it was Price's money that bought the site on which it stands. The origin of the charges on the shield is, so far, unknown. The field, originally *azure*, has settled down to *vert*, though not without conflicting usage. The former appears as late as 1780 (Edmondson), the latter as early as 1731 (College Statutes). The stags, also, have not been without

their difficulties though to a less degree: in Edmondson they are *or*, in Gutch's edition of Wood, 1786, they are *argent*.

WADHAM COLLEGE

THE arms illustrated are those of Nicholas Wadham of Merifield, Somersetshire, Esquire, impaling those of his wife Dorothy, daughter of Sir William Petre, of Writtle, Essex, Privy Councillor from the reign of Henry VIII to that of Elizabeth inclusive. Wadham was the Founder, his widow carried out her husband's purpose after his death, and the year of actual foundation may be taken as 1610. Sir William Petre received, it is said from Henry VIII, an augmentation to his arms, which then became *Gules, on a bend or between two escallop shells argent a chough sable between two cinquefoils of the field; on a chief of the second a rose between two demi-lilies of the first*. Fortunately this florid Tudor concoction is not used by the College: there is some tradition that it did not meet with the approval of the Foundress. It is to be seen, however, on her portrait of 1595 that hangs in the College, and also upon her brass at Ilminster Church.

PEMBROKE COLLEGE

THE coat illustrated was granted by Sir Robert St. George, Clarencieux King of Arms, on 14 Feb. 1625. It is a composition formed from the arms (*Per pale azure and gules, three lions rampant two*

and one argent) of William, 3rd (Herbert) Earl of Pembroke, K.G., Chancellor of the University at the time of the founding, together with the rose of England and the thistle of Scotland, both national badges, and the latter an augmentation conferred by King James I. The original grant is in the muniment room of the College, and is printed here as furnishing an example of such documents. It was recorded by the present Garter King of Arms in 1924. Pembroke College was founded by James I in 1624, but at the charges of Thomas Tesdale, of Glympton, Oxfordshire, Esquire, and Richard Wightwick, B.D., Rector of Ilsley, Berkshire. As in the case of Brasenose College and the King's Hall, this foundation is a direct descendant of Broadgates Hall, reputed to be 'the oldest of all the halls'. There was no breach of continuity: hence alumni of Broadgates are justly reckoned in with those of the same house under its present name. It has been suggested that the thistle in the chief has a secondary reference, that is to the thistle on the canting shield of Tesdale. This may be merely a coincidence.

Grant of Arms to Pembroke College.

TO ALL AND SINGULAR TO WHOME these presents shall come Richard St. George Knight Clarencieux King of Armes of the East West and South partes of the Realme of England from ye River of Trent Southward sendeth greeting. KNOW YEE that whereas in all Christian well-governed Commonwealthes, there have been certaine figures and tokens called Armes diversly distributed to persons of quality for their valours and virtues to re-

mayne to them and their posterity and to ye end to distinguish one family from another, even so is the custome now and allwaies hath been that Colledges the Nurseries of learning and Corporaciouns have receaved the like passage to them and their successors with some implicite figurification of their foundation AND being requested by Doctor Clayton the first Master, and ffellowes of Pembroke Colledge in the famous University of Oxenford being a house now newly founded, receaving a Mortmayne from his Royall Majestie King James of happy memorie and a denomination from the most noble Earle of Pembroke Chancellour and Patron of the sayd University, have therefore given graunted and assigned unto the sayd Colledge of Pembroke, Masters and fellowes of the same, these Armes depicted in the margent vizt. Party per Pale Azure and Gules three Lyons rampant Argent, in a cheife party per pale Argent and Or, in the first a Rose Gules, in the second a Thistle of Scotland proper, THE WHICH Armes they may lawfully beare and use as peculier and proper unto the sayd Colledge and their successors for ever. IN WITNESS and confirmation whereof I have subscribed my name and sett to the Seale of my Office Dated the 14th. of ffebruarie 1625 In the first yeare of the raigne of our Soveraigne Lord King Charles.

RI. St. GEORGE CLARENCIEUX.

WORCESTER COLLEGE

THERE has been some confusion in the matter of the metals and tinctures in the arms of this College. Edmondson, writing in 1780, gave them as *Or, two chevrons gules between six martlets, three, two, and one, sable*. Gutch, in his edition of Wood, six years

later, said that the arms used by the College were *Argent, two chevrons between six martlets, three, two, and one, gules.* The former appears to have been the coat of Sir William Cookes, of Norgrave, and Bentley Pauncefote, Worcestershire, the 1st Baronet. It was, however, his son Thomas, the 2nd and last Baronet, who made a bequest in his will, proved 1701, under which Gloucester Hall was in 1714 converted into Worcester College. Sir Thomas succeeded his father in 1672. He entered his pedigree at the Heralds' Visitation of Worcestershire in 1682–3, wherein his arms are given as in our illustration and blazon. A drawing of that grant of arms is in the Grant-book at the College of Arms. That this is the proper coat of the College there can be no doubt. The Baronet's badge, the red hand of Ulster, is better omitted, as being a personal addition. It may be noted that a more convenient arrangement of the martlets would have been two, three, and one, but we must keep to precedent.

HERTFORD COLLEGE

THESE arms are reputed to be those of Elias de Hertford the Founder (1282) of the original *Aula Cervina*, Hert, Hart, or Hertford Hall, which was 'appropriated' to Exeter College by its Founder Walter de Stapledon, Bishop of Exeter (1307–26). By an odd coincidence, if it be no more, this shield of Hertford College differs only in the tincture of the field from the official arms of the Deans of

Exeter, which they could impale with their personal arms. The very interesting story of the various changes which ended in the establishment of the present College has been fully told by Mr. S. G. Hamilton in his History of this house. The coat is, of course a canting one, and is taken from the seal of the above-mentioned Elias, 'A stag's head with a cross between the horns' (an emblem of St. Eustachius), which naturally can tell us nothing about the tinctures. It may, or may not, help to note that in Cotgrave's Roll (1337–51) a *monsire* (courtesy title) *de Hertford, port d'argent, a une fes de sable, a trois testes de cerfs d'or en le fes.*

ST. EDMUND HALL

THE arms shown are those attributed to Edward de Abbendon, Archbishop of Canterbury (1233–40), the putative Founder. The balance of authority is strongly in favour of the birds being seapies ('oyster-catchers': *Lambeth MS. 555*), not Cornish choughs. The latter, of course, would be black.

KEBLE COLLEGE

THESE are the arms of the Rev. John Keble (1792–1866), in whose memory the College was founded in 1870. The same coat was confirmed in 1510 to Henry Keybell, Lord Mayor of London that year.

A NOTE ON HERALDRY

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WE have taken as our model in these drawings the most beautiful of the forms of the heater-shield, and fortunately even the more complicated coats have fallen easily within its outlines. For the first 250 years, or so, of heraldry, that is from a little before 1200 to the latter part of the fifteenth century, armorial bearings were characterized by their simplicity. For this there was a practical reason, since they owed their existence to the adoption about 1180 of the closed helm, which rendered the recognition of leaders by their features no longer possible on the field, and it was necessary that the emblems that took the place of faces should be very definite and free from complexity, especially taking into account the excitement and confusion inseparable from battle. The steady improvement of body-armour, particularly after plate had ousted mail, drove the service-shield out of use, till by the end of the fifteenth century it had disappeared as an item in the war-kit of mounted men. The shape of the shield and the clearness of the depictions on it ceased to be of vital importance. With that came multiplication of charges, over-elaboration of treatment, and ultimately a general vulgarization of heraldic art. The armorial shield, though from almost the first, even in its simple days, used as commemorative decoration in art and architecture, ceased to perform any real military function. Its form no longer mattered: it survived merely for display, adornment, or genealogical record.

The history of English armory, then, falls into two periods. The earlier is that in which the armorial shield was in actual use in warfare, and, roughly speaking, ranges from 1150 to 1500. As body-armour improved, the general tendency was for the shield gradually to diminish in size, till the large three-foot shield, or thereabouts, which covered the whole trunk of the knight clad only in mail of the opening years of heraldry [Fig. 1], shrank to the small heater-shaped shield of some eighteen inches long, or less, that served his partly plate-encased descendant as little more than a buckler, or stroke-warder [Fig. 2]. The discarding of the shield by mounted men began as early as the latter half of the fourteenth century, when plate was gradually asserting its entire predominance over mail; and on the whole its diminution proceeded *pari passu* with its growing disuse, till, as we have seen, by the end of the fifteenth century it had virtually disappeared as a weapon. So far as is known, the Aldeburgh brass of 1360, at Aldborough, Yorkshire, is the last in which a shield appears as part of the equipment; the Wantone brass of 1347, at Wimbish, Essex, is the first in which the effigy bears no shield. By ordinary foot-soldiers it was retained much later, but they, as non-armigerous, do not concern us here. During the first 150 years (1150–1300) of this period heraldry may be said to have been in process of formation as an exact science; from 1300 to 1500 may be regarded as its golden age, the zenith being reached in the reigns of Edward III and Richard II.

With the final disappearance of the shield as an implement of war, about 1500, began the deca-

FIG. 1. William Longsword, Earl of Salisbury; *d.* 1226 (effigy, Salisbury Cathedral).

FIG. 2. . . . Bacon (brass, *c.* 1320, Gorleston, Suffolk). Legs restored from FitzRalph brass of same date and pattern.

dence of armory; both the shield and its bearings survived in their genealogical and decorative uses alone. In the days of the service-shield any alterations in its form naturally were prompted by practical considerations of defensive utility, and when in those days it was applied to ornamental purposes,

as a rule it was represented in the shape used at the time; yet even then there was an inclination to adapt its outlines to architectural and aesthetic fashions, more particularly after 1400 when the shield was dropping out of use. Subsequently to 1500, however, its configuration became entirely arbitrary, and was dictated not merely by the prevailing character of contemporaneous art, but, within that limit, often was further distorted by the fancy or the caprice of the individual artist. Again, the shield, so long as it was borne in battle, obviously was of more consequence than the charge: the latter therefore was forced to conform in figure or in posture to the contour of the former; but when it fell into desuetude, reality of contour vanished from the purely decorative escutcheon. All manner of impossible and fantastic types appeared [Fig. 3, A–H]. Some of these were suggested by their architectural environment. Others were due to a new practice, which arose after the abandonment of the war-shield had rendered accuracy in its representation of less moment and its conventionalization permissible, that of drawing first the charges and then the outline of the escutcheon to fit them. This method had one merit: it reduced to a minimum the amount of unoccupied field, and therein incidentally obeyed a traditional rule of medieval armory; though the obedience was of an inverse nature, since it was the need for conspicuousness that had compelled a large and bold depiction of the charge upon the war-shield, and the bearing was fitted to the field, not the field to the bearing.

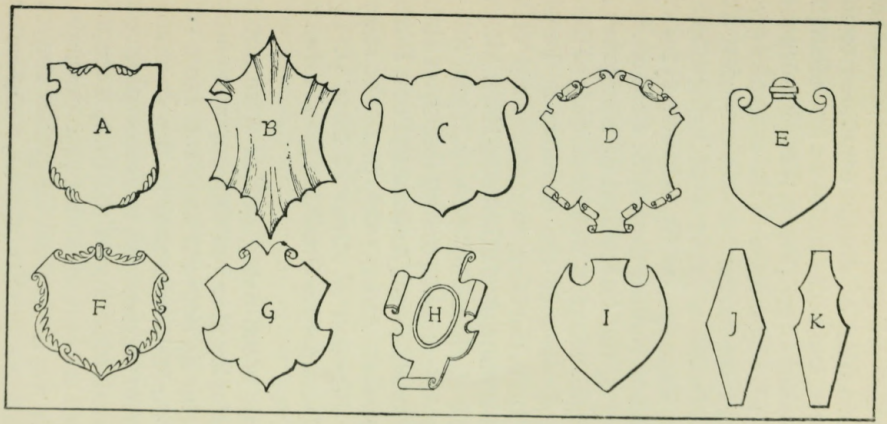

FIG. 3

Through the various stages of the classical revival the conformation of shields continued to follow architecture, and occasionally we find identical reproductions of Greek [Fig. 3, I] and Roman models [Fig. 3, J, K]. The sources of the examples given in Fig. 3 are: A, the Barnard wood-carvings at Abington Hall, Northants., 1485–1508; B, the monument of Abbot Ramryge, at St. Albans, 1529; C, the arms of Anne Bullen, from *MS. Coll. of Arms*, i. 2, fol. 13; D, the Great Seal of Katherine Parr, *Archaeologia*, v. 232; E, a stone carving of the arms of Edward VI over the entrance at Penshurst Place, Kent; F, the Great Seal of Edward VI, 1547; G, the achievement of Elizabeth, Harl. MS. 6096; H, Leigh's *Accedence of Armorie*, 1562, fol. 16 b, apparently a *cartouche*, or oval shield, on a bracket; I, cf. the 'shields of the Amazons', Petit, *Dissertatio de Amazonibus*, Amst. 1687, p. 180 et seq.; J, K, Bolton's *Elements of Armorie*, 1610, p. 147: cf. Smith's *Dictionary of Greek and Roman Antiquities*, 1890, ii. 80.

Although broad-based shields were not unfrequently employed in war contemporaneously with pointed shields between 1200 and 1500, still one striking normal difference in the decorative escutcheons of the sixteenth and succeeding centuries is the usual widening of the base, a tendency to which had set in from about 1450 onwards. This alteration was introduced for greater convenience in quartering a number of coats, a custom uncommon before 1500; numerous quarterings moreover would make a shield too indistinct and confusing

for military use. Later, the canon of filling the field came to be disregarded, and charges decreased in their proportions relatively to the size of shields, the shapes of which remained fanciful. This new phase of armorial and artistic deterioration had already set in under the later Tudors, but proceeded from bad to worse in and after the following century. To this was added the further fault of multiplying and crowding charges to confusion.

Curiously enough, as shields became unreal and conventional, animals charged upon them tended to become unconventional and quasi-natural. This sacrifice of dramatic to literal truth was by no means an improvement from an emblematic point of view, for by being naturalized in appearance they lost in symbolical force. Thus there was a debasement not only in the shields but also in the bearings. The conventional armorial lion, for instance, of the Middle Ages symbolizes in its perfected type all the peculiar features and powers of the beast, which to that end are grotesquely exaggerated, in order that its presentment may be as terrific as possible. Its majesty, ferocity, agility, and rampageousness are intentionally portrayed with extreme and grim extravagance. Its inescapable activity is indicated by the sinuous leanness of a body scarcely thicker than the many-tufted tail with which it was supposed to lash its fury, to cover up its tracks, and to describe around itself a charmed circle in the sand as a ring-fence to enclose its prey; while being 'armed and langued', that is, having its teeth and tongue and eagle-like claws

FIG. 4. From the effigy of John of Eltham, brother of Edward III, 1336 (Westminster Abbey).

FIG. 5. *Vide* Talbot Banners, *Catalogue Heraldic Exhib.*, *Soc. Antiq.*, 1894, Plates xxv, xxvi.

depicted, of a different colour from the rest, those aggressive and ravening members are brought into special prominence. And, apparently, common

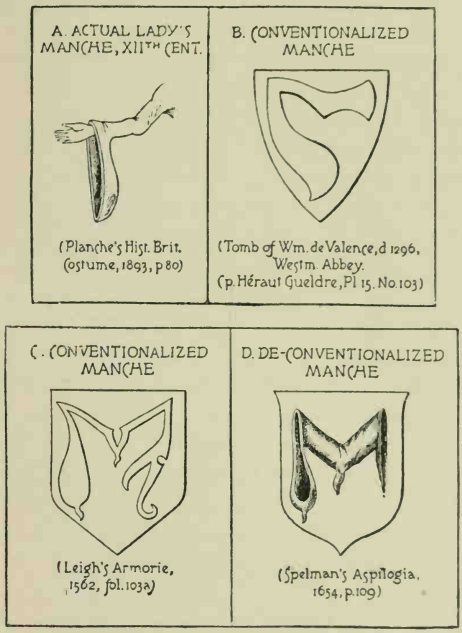
A. ACTUAL LADY'S MANCHE, XIITH CENT.
(Planche's Hist. Brit. Costume, 1893, p 80)
B. CONVENTIONALIZED MANCHE
(Tomb of Wm. de Valence, d 1296, Westm. Abbey. (p. Héraut Gueldre, Pl 15. No. 103)
C. CONVENTIONALIZED MANCHE
(Leigh's Armorie, 1562, fol. 103a)
D. DE-CONVENTIONALIZED MANCHE
(Spelman's Aspilogia, 1654, p. 109)

FIG. 6.

sense was not shocked; presumably because a lion was rarely seen in England. [Figs. 4 and 5. A particularly beautiful lion, from a French MS. of *c.* 1350, is given by Viollet-le-Duc in his *Mobilier Francais* (v. 175).] The same change from con-

ventionalization to realism affected also inanimate charges, a case of which is shown in Fig. 6, A–D, which illustrate the *manche*, D marking a return to the unconventionalized form of the actual sleeve in which the bearing originated.

The substitution of the concrete for the abstract dealt a further blow at genuine symbolism. As an example of this may be adduced the picture, rather than arms, granted in 1605 to the Gardeners' Company of London. Two centuries before, a spade, or a rake, would have sufficed; but here we have a landscape, embellished with flowers, and in the foreground a man digging. The eighteenth and the first half of the nineteenth century saw armory at its worst. In the motley collection of objects, heraldic and pictorial, that crowd the coat devised for Lord Nelson, are jumbled together four ordinaries and a cross flory, blazing bombs, a seascape, a palm-tree, a shipwreck, a ruined battery, and an inscription. A rich and varied store of debased heraldry is to be found throughout the whole series of English book-plates, which did not come into vogue till armorial decay had set in.

PRINTED IN ENGLAND AT THE UNIVERSITY PRESS OXFORD
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